

THE WEEK'S PLAYBILLS

THE POLI PLAYERS



News of Theaters

What the Week Holds Forth.

The Belasco—"Night Birds," Kinemacolor of Durbar; "Gala-tea."
The Columbia—"The Squaw Man," "The Mysterious Miss Apache."
Chase's—"Polite Vaudeville."
The Gayety—"Big Banner Show."
The Lyceum—"The Tiger Lilies."
The Majestic—"Vaudeville and pictures."
The Cosmos—"Vaudeville."
The Imperial—"Sergeant Kilty."

The bright particular theatrical star of the week is Fritz Scheff, who will sing the role of Adrie in Johann Strauss' celebrated comic opera, "Night Birds," in the Belasco Theater this week. Strauss is critically considered one of the greatest composers of light opera melodies the world has ever known. He has been called "The Father of Viennese Music," and it is claimed that no modern writer has equaled the charm and coquetry of his compositions.

That the peculiar witchery of Mme. Scheff's personality and the exquisite quality of her voice fits the role she sings in "Night Birds," has been the consensus of opinion wherever she has been heard during the present season. It is confidently predicted that this, the closing week of the Belasco Theater's regular theatrical season, will remain a cherished memory to Washington theatergoers, for they are very partial to both this prima donna's art and to the charm of her personality.

Holy week was one of exceeding gaiety in Washington theaters. If the management of the Columbia and the Belasco had entered into a compact to throw out of the management and chain of command the most frivolous pieces obtainable they could hardly have succeeded better.

"Over Night," the farce comedy seen at the Belasco, began the week with a capacity audience, making strong appeal to lovers of drama written in the lighter vein. While the principals of the cast lacked spontaneity, and Madge Kennedy fell short of the imagination and charm accredited her, "Over Night" closed its Washington engagement last night with a full pocketbook, none the less, and was pronounced one of the most successful curves for the "blues" that has been seen in Washington this winter.

The Columbia Players were also cast to farce comedy last week. "Billy" was the offering of this popular stock company during Holy Week, drawing a full house every night. "First night" confessed some doubt of the possibilities of "Billy," but since the arrival of Edward H. Robbins, the stalwart leading man of the Columbia Players, and just about fixed the opinion that romantic possibilities would be his forte. All doubt of Mr. Robbins' ability to enter body and soul into the spirit of a comic part was dispelled before the close of the second act of "Billy," for he has displayed no truer merit since his coming to Washington than that given to the title role of "Billy."

It is just another proof that Miss Neilson is a whole-souled, generous young woman, capable of no spark of jealousy, and ready to give the less experienced actress her chance.

It is just those same qualities of character in Frances Neilson that go out to her audience week after week in the Columbia Theater, keeping the hearts of her devotees always warm for her, for the woman she is in her private life is the woman she gives also to her work.

J. C. MANN

Originality Attracts.

The monster audiences drawn to the Axtor Theater, New York, the past month to see "The Greynobles" have revealed in this melodrama of American life in a way to justify those prophets of the theater who have always proclaimed that there was a great demand for just such dramatic entertainment. Originality is the keynote of this latest Armstrong-Miller play, and it is not all confined to the theme, but is shown in the treatment of the subject. Waggoner & Kemper have provided a stupendous production.

MYSTERIOUS MISS APACHE



WILLIAM F. DUGAN AND WILLIAM V. SAGE.

COMING ATTRACTIONS.

The Columbia.

The offering of the Columbia Players for the week of April 15, at the Columbia Theater, promises to be one of the best and most inspiring productions ever seen upon the stage of the Columbia Theater. It is David Belasco's memorable "Stuyvesant Theater success," "The Lily," in which Julia Dean and a notable company of selected favorites entertained the metropolis for more than a year, following the original production, January 6, 1910.

Mr. Belasco adapted the piece from the French of Pierre Wolff and Gaston Leroux. Negotiations have been under way for some time between the Belasco office and Managers Metzger and Berger, and the latter gentlemen feel they are to be congratulated on obtaining this first release of so recent and great a play.

At the close of this, the last week of polite vaudeville in Chase's (Avenue) Theater, Edward Remton will present the Poli Players in a season of dramatic stock, the brilliance of which has never been equaled in Washington.

The season of polite vaudeville closing on Saturday night of this week to be followed without a break by the opening bill of the Poli Players.

Butterfield Players.

The opening of the summer stock season at the Belasco Theater will occur next week, when the Butterfield Players, with Everett Butterfield, will present their first play, "Brown of Harvard," which proved such a sensational success when originally presented by Henry Woodruff.

The Lyceum.

"Miss New York, Jr." will be the attraction at the Lyceum theater commencing Monday matinee, April 15, and continuing for the week. The entertainment is constructed on purely burlesque bases, with many new and novel features of a high standard.

A beauty chorus of twenty girls and an all-star olio of six high-class vaudeville acts.

The Gayety.

The attraction to follow "The Big Banner Show" at the Gayety next week will be Clark's "Runaway Girls" in a two-act comedy which has been well received all over the Columbia amusement circuit this season. The Clark organization is an unusually large one, depending chiefly for its popularity upon the attractiveness of the feminine contingent. A number of unique dancing specialties distinguish the entertainment.

The Arcade.

As an evidence of the interest manifested and the character of the unusual feature the management of the Arcade has re-engaged Alice Teddy, the bear that skates on roller skates, for another week's stay, therefore, she will continue to display her wonderful skill on the roller skates every afternoon at 4 and 8 at night during the week. This bear, Alice Teddy, is the only one in the world that has been taught to skate on roller skates, and it is universally conceded that her exhibition is truly remarkable. A busy week is anticipated in the bowling alleys, several match games are on in the billiard parlor, and numerous dinner parties are booked for the week. In the motion picture play theater the programme for the week includes a carefully selected series of pictures. The dog show, which commences on April 24, gives promise of being a notable event, as the Arcade management contemplates aiding materially in so making it.

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LEADING WOMAN OF THE POLI PLAYERS

Won Her First Big Success in the West.

When Edward Remton, general manager of the Poli Players, signed a contract with Letta Jewell to play the leading feminine role of the stock company which will begin a long Washington engagement in Chase's Theater April 15, he placed this organization of players at once on a par with E. houses all over America. For Miss Jewell brings to the Poli Players a well-established reputation, coming as she does from a most successful season co-starring with James K. Hackett in the "Grain of Dust" directed to her work in dramatic stock in Washington.

She played the wife in the "Grain of Dust," winning the unstinted and unbroken praise of New York critics. Prior to her notable success in this role, she supported Otis Skinner in two of the best plays that have fallen to his lot in many a year. In "Sire" she was seen with Mr. Skinner in Washington last season, which play was followed by "In Honor of the Family." In each instance she won renown in the creation of two of the most difficult feminine roles ever provided by Charles Frohman.

Before her connection with Frohman, Letta Jewell was under the Lieber management, with practically an all-star company, in "The Affair in the Bar," the cast of which included Emmett Corrigan, Suzanne Shelden, Charles Balar, and Memmie Johnson.

But the days of which Miss Jewell likes best to talk and dream about are those earlier years on the Pacific Coast when she was unknown to New York, but very dear to Californians as the star of nearly every big stock company in the West from time to time, including the Alcazar Theater, in San Francisco. Here she created the role of "the girl" in "The Girl of the Golden West," and the Spanish Senorita Juanita in "The Rose of the Rancho," the two Belasco plays that hold the very heart beats of the Western people.

They talk about her yet as they saw her in "The Girl of the Golden West" standing in the now famous scene of the dawn, with arms outstretched toward the Sierras, calling with an exultation that was of the spirit rather than of the body, "My California! My California!" her voice like liquid music, gathering the heart beat of all human life into its tones and giving it back again—a never-to-be-forgotten memory to those who saw her then, or who have seen her since.

Is a Force in Its Way.

"Moving pictures are not to be feared any more than yellow journalism," Charles Frohman lately declared. Each is a force for progress in its own way. People who never came to the theater at all because they had no sense for drama or comedy now have a little from watching moving pictures. People who never thought at all are now induced to think a little by the aid of yellow journalism. And just as the small boy gradually graduates from the dim level to the novel that is literature, so the patient of moving pictures and readers of yellow journalism cannot help finding such frog insufficient for long, and with that discovery, demanding better things."

This week at the Belasco Theater, with a matinee Saturday only, the Messrs. Shubert will present Fritz Scheff in Johann Strauss' celebrated comic opera, "Night Birds" ("Die Fledermaus").

"Night Birds" is now a classic, and like all classics, it has an especial appeal to those who appreciate the worth while in music. The opera had its first presentation in Vienna in 1874. It was the third composition of Strauss, and it has proved the most popular.

The part of Adrie, which Mme. Scheff sings, is that of a pretty coquette of the coy and irresistible variety. It is a role peculiarly suited to this prima donna's parts and graces as well as her unusual vocal accomplishments. The score, so the critical contend, is full of Strauss' most charming waltzes, polkas, cardas, romanzas, and drinking songs. The supporting company includes George Anderson, John E. Hazard, Frank Rushworth, Frank Farrington, Milbury Ryder, Morgan Williams, Jessie Stoner, Hazel Cox, Edith Bradford, and Josephine Brandell. There is a large chorus and the orchestra will be augmented for the engagement.

At the Belasco Theater to-morrow and Tuesday afternoons there will be exhibited the great durbar in kinemacolor, which are crowding the New York Theater, New York, at a scale of regular Broadway houses. The durbar ceremonies in India, when King George and Queen Mary of England were proclaimed Emperor and Empress amid scenes of unequalled pomp and grandeur that marked the pageant as the most gorgeous in the world's history.

The programme of the kinemacolor durbar here will include the following: The royal visit to Bombay, preparing for the durbar, the arrival of the King and Queen, the state entry into Delhi, the grand coronation at Delhi, the King's camp and the receptions by the Indian princes, the state garden party, the point to point horse races, the polo tournament at Delhi, the elephant attacks, preparing the royal elephants for the pageant, grand review before the King-Emperor of 60,000 British and Indian troops, and scenes of native life. Prices will range from 5c to \$1.50. Performances for the benefit of the Association of the Works of Mercy.

A memorable farwell bill, studied with international stars and filled with music and laughter, will this week at Chase's mark the close of polite vaudeville for the present season and its termination forever in that theater.

The supreme amusement feature this week will be the premier presentation in this city of Joseph Hart's successful metropolitan production of George V. Hobart's latest and cleverest vaudeville comedy, with music, entitled "Meln Lebechen" ("My Love, Ours"), a story that really happened. It is said to have much of the naturalness, humor, and human interest of the famous Belasco-Warfield drama, "The Music Master."

It is splendidly interpreted by a company of metropolitan comedians, headed by Gus Weinberg, the former star of "The Burgomaster." Others are Judith Wayne, J. A. Prosser, S. V. Phillips, and Mabel Carruthers.

The extra added attraction will be the wonderful and sensational novelty from the Antipodes, the Australian Wood Choppers, in what is said to be the most unique and fascinating forestry feature ever witnessed.

A special inclusion will be the musical comedy favorites, T. Roy Barnard and Beale Crawford, in their tuneful and topical travesty, "The Fakir and the Lady," the most popular and enjoyable they have ever presented.

Miss Linden Beckwith, the beautiful and charming comedienne, former prima donna of "The Midnight Sons," is also among the head-division notables, and this mistress of melody will sing many new songs in her own inimitable way.

Capt. Gruber and Miss Adella, the celebrated circus feature, recently added attraction with Buffalo Bill's Wild West show, will present "Minnie," the largest and most wonderfully trained elephant in the world, surrounded by other amusing biographical sketches, including the beautiful educated horse, a hant ecote pony, and a big life-saving St. Bernard dog.

The remaining numbers comprise Ed Correll and Charles Gillette in "The Odd Pair," the Majestic Trio in "Comedy, Chords, and Strings," and the admirable photoplane daylight pictures, showing Mayor Gaynor and Cardinal Farley reviewing the St. Patrick's Day parade; the flooding of Seville, Spain; the "blind tiger" raids in New York City; the water carnival at Villfranch, France, and other recent international events.

The Majestic—Vaudeville.

Two hours of entertainment at each of its four daily performances to include music, acrobatics and even the dramatic element are promised in this week's bill of vaudeville, entitled "The Musical Bunkies," in which the comedienne, who is declared as unique as it is enjoyable; Dalley and O'Neil, horizontal bar and bat; Connelly and Rowe, who come with a reputation as singers, dancers, and comedians, will also be notable features of the bill.

Miss Mildred Grover, the popular singing comedienne, assisted by Dick Richards, will complete a bill in size and quality even surpassing those of the opening weeks.

Wednesday evening, in addition to the regular programme, ambitious amateurs will be seen in various walks of dramatic endeavor, for Wednesday night will be "Amateur Night," on which occasion the amateurs who appear after the close of the evening performances, the first of which commences at 8:45 p. m., and the second at 9 o'clock. The usual big concerts will be given to-day.

The Gayety.

The attraction which the Gayety Theater will offer this week is Gallagher & Sheehan's presentation of Williams and Weston in the "Big Banner Show."

this, as well as in the closing burlesque, between the opening and closing burlesque, a olio of more than usual merit is presented, including as it does such high-class acts as Valmore and Trask, Lena La Couvier and Jim Dugherly, Frankie Rice, the chic soubrette; Charles Barrett, Ed Brice, and twenty of the prettiest chorus girls ever with one company.

The Columbia.

Romance, sentiment, love, picturesque beauty, and irresistibly thrilling situations abound in "The Squaw Man," the powerful drama in which the Columbia Players will open the fourth week of the season at the Columbia Theater to-morrow night. It is a play from the bow of Edwin Milton Doyle, that, from the night of its first production, at Wallack's Theater, New York, October 23, 1896, has never failed to appeal with extraordinary power to audiences everywhere.

The title role, which was created by William Faversham, will fall to the lot of the leading man, Edward Ham Robbins, who is admirably suited to it, and who will give the most convincing impersonation of his local career in the part. At her own request, Frances Neilson will for the week become the picturesque child of nature, the Indian maid, Nat-o-ritch, which means pretty little girl.

Theodore Roberts' big characterization of the Indian chief, Tabywana, will fall to the lot of George T. Barker, while that dainty bit of femininity, Aline McDermott, will be admirably cast as the English gentlewoman, Diana, a part originally played by Selene Johnson. Stanley James has another of the big parts in Cash Hawkins, in which W. B. Hart was accorded one of his biggest hits.

The first act of the play is laid in England, where two heroes, Capt. Wingate and Henry Wingate, love Diana, Henry was the successful suitor, and the marriage antedated the opening of the act. The second act, through unfortunate speculations, Henry, played by Godfrey Matthews, is about to be exposed for misappropriation of trust funds. To save the wife from anguish and disgrace, Capt. Wingate assumes responsibility for the act, and escapes to America, where the remaining three acts are played in the great Western country.

The Mysterious Miss Apache.

The cast of "The Mysterious Miss Apache," the new musical comedy to be given here in the Columbia Theater on Tuesday afternoon of this week at a 4:15 matinee, is entirely made up of the students of the Columbia University. The play was received enthusiastically by its New York audience, when it was given there early in March in the Hotel Astor.

"The Mysterious Miss Apache" is a two-act comedy, with a plot that is running over with fun and mystery, and centers around a colorful "rarity show" that travels abroad and gets stranded in a little town in the Balkan mountains. Here the trouble begins, when one Doyle, a detective on the trail of a lot of counterfeiters, suspects the leading lady of the troupe, whom he thinks is "Miss Apache."

However, everything turns out all right. The leading man, "The Modern Romeo," captivates the heart of an American heiress, and, of course, she supplies the stranded company with its passage money for home and Broadway.

Many original songs and dance specialties are introduced, prominent among which are a turkey-trot wedding, rag dances, Russian dances, and a "ladder waltz."

The comedians of the show, Blaher, as the detective Doyle; Label, as the Count Tolboeck, and Spattino, who, by the way, is a Washingtonian, are remarkably clever.

The score also contains many catchy songs and funny dialogues, and these, with their extravagant scenery and the elaborate gowns, the Columbia students have made this last production unusually attractive.

The Cosmos—Vaudeville.

The return engagement of Valmore's band will be the sensation of the week at the Cosmos. Never has a headliner received more generous treatment from the clientele of the playhouse than did this organization when it played its first engagement here five weeks ago. It scored a decisive triumph in every way, and there was no question of its success. The return engagement is in response to insistent demands from vaudeville lovers that it be heard at the Cosmos once more.

Biglow and Campbell, "those two at the piano," will be heard in a pianologue and singing act that is a distinct "get-away" from the usual piano act. Noble will present some of their delightful eccentric stunts, talking, and dancing, with original new ideas carried out to the highest degree of vivacity and finish.

"Delmonico's Dinner" is the droll sketch to be given by Ted and Lazell. It is pure fun, without slapstick work. Eddie Adair and Edythe Henney will be seen in one of the cleverest of tabloid musical comedies, "The Musical Bunkies." "Minnie Moore," whose "miniature female band" has been a vaudeville sensation, will be seen in her repertoire of tricks and eccentricities. The entire programme compares very favorably with any presented in popular vaudeville this season, and it is probable that all attendance records for this particular week in the history of the playhouse will be shattered. Further weekly review of current events heads the film features.

The Alhambra.

At the Alhambra Theater to-day the management offers for their annual Easter feature show quite an attractive programme, among which are three of the greatest feature picture productions ever presented in this city. "The Indian Massacre," made by the Jit Ranch Company, is a picture 1,000 feet long, and cost over \$5,000 to make. Through Flamingo Gaiter is another feature, in which Miss Marion Leonard, the photo star, appears in the leading role. "Two Twins," a comedy, and another Western picture will round out this great show. It is announced that the original Maine pictures will be presented on Thursday. Announcement will be made in The Herald of the entire show for Thursday.

The Howard.

At the Howard Theater the new Smart Set with that well-known colored comedian, S. H. Dodley, starts a two-week engagement, beginning to-morrow night, with matinees Thursday and Saturday, appearing in the very latest musical comedy, "Dr. House of Boston."

The new company is made up of fifty of the very best colored singers, dancers, and comedians, and the production is consumed and staged in style that is in keeping with the high standard of the production in which S. H. Dodley has heretofore appeared.

The promise is that this engagement at the Howard these two weeks will prove enjoyable and profitable.

Christine Nielsen has been added to the cast of "Two Little Brides," in which James T. Powers will soon be heard in New York. This will be Miss Nielsen's first appearance since her sudden retirement from "The Wedding Trip," due to the necessity of an operation for appendicitis.